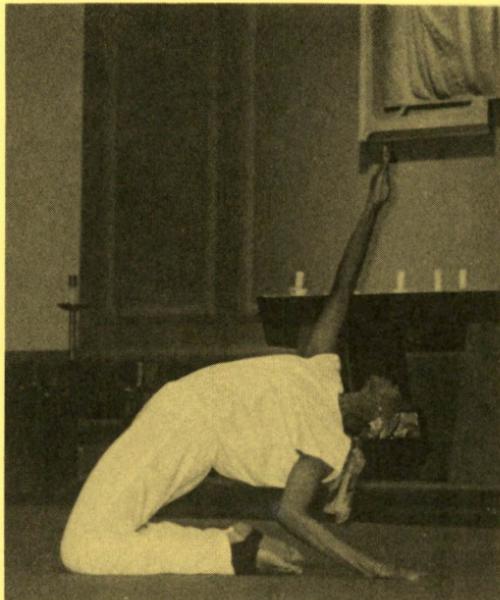


# Sacred Dance Guild Journal



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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

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# Sacred Dance Guild Journal

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## President's Message

In one of her more philosophical moments recently, my 11-year old commented on the concept of the present. To her, the reality of the present was annoyingly illusive, a constant fleeting of the past into the future. My 14-year old son proceeded to demonstrate his point in movement. "I'm in the past," he said as he took a step back, "and now I'm in the future," as he stepped forward. He repeated this simple dance motif several more times to make his point.

At the Festival in Cleveland this past June, I had the privilege of studying Tai Chi with Lee Brunner. This ancient Chinese movement discipline demonstrates and embodies how we are able to create balance and harmony within the context of change. The form is a powerful adagio, encompassing the past, the present, and the future in a unified whole. The present moment is in no way ignored, but linked carefully and consciously with past and future. Tai Chi emphasizes a balanced harmony of the body and mind by stimulating and circulating the body's energy (Chi). The effect is that one is left feeling relaxed, but fully engaged; calm, but strong and focused.

It occurred to me that the Tai Chi form is my prayer for the Guild as we move from the past, through the present, to the future. To maintain our balance while we change is an important step in the Sacred Dance Guild which promotes harmony and balance in worship. This includes accepting who we have been, the good and the bad, accepting who we are right now, and applying that to the future.

At the time of this writing, I am enthusiastic about the work of the Task Force which I appointed last Spring, chaired by Jeannine Bunyan. I am encouraged in spite of present frustrations and disappointments. (For more on the Task Force, refer to the Spring 1989 issue of the Journal, pg. 23.) My enthusiasm has been nurtured by my experience at Festival '89, where all enjoyed the hospitality and efforts of Pam Gwozdz and the Ohio Chapter as well as the positive energy of other members and faculty. Not only was my dancing spirit renewed, but my administrative spirit as well. We are a wonderfully unique group of very important people, and we need to get the word out! (Or should I say dance?) And get it out well and efficiently.

Let us face the present challenges gracefully, carefully, and thoughtfully, in order that we may maintain unity and harmony that is already here. If we don't, we will experience stress and conflict. And let's move from the past, through the present, to the future utilizing our own revitalizing mysterious Chi, energy from our Life Force, our Higher Power, our dancing incarnate God.

A handwritten signature in cursive script that appears to read "Jenna".

# Editorial

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So many, many thoughts fling themselves into my mind as each fall approaches. First, it is the beginning of newness as each person returns from the freedom of summer to go into the richness of fall. With this in mind, you will find many ideas in this fall edition of the *JOURNAL*, all based on the theme **FROM THE PAST, THROUGH THE PRESENT, INTO THE FUTURE**.

The Festival '89 "Come to the Water" was inspirational to the many who attended, but for us, including your Editor, who could not make it, we will have to imagine its impact, and start to save for Festival '90 which will be in Portland, Oregon. Watch for the details as this will make a difference as you plan.

The summer also brought sadness as we share the loss of Robert Smillie, husband of SDG member Joyce. She shared her memorial dance to him with the members attending Festival '89. On behalf of the Guild we send you love, Joyce.

Since I feel my Editorial is rather like a family "letter" to the Guild, know that I send all the posters, notices, newsletters, workshops and other membership material to our Archivist each year.

As a reminder: The Calendar of Events will be the Centerfold; there will be no Chapter and Regional News forms. Therefore, please continue to send your news for sacred dance activity to: Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901 and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

Start getting material together for the Winter Journal. Our theme will be **SACRED DANCE IN RELATION TO THE OTHER ARTS**. This theme should provoke many ideas as we have worked through the years in worship. And, the arts are so interrelated that there is very little chance that one will act completely alone, so sharing should be an absolute enticing must!

Toni' Intravaia

Editor

**Deadlines for the Journal:** August 15, November 15 and February 15. **Deadlines for the Events Calendar:** For the Present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

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COVER: Donna Hardy

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# FROM THE PAST, THROUGH THE PRESENT, INTO THE FUTURE

The dictionary so often is a place of retreat as one seeks to write, so "past" is defined as: a former time, action completed; "present" is defined as: existing, happening now; and "future" is defined as: that is to be or come, time that is to come. The following articles certainly show the former time of sacred dance in the history of one group, the happening now in the recount of Festival '89, and the time that is to come in several articles that question and ideate what is sacred dance and where it is emerging and developing and enriching all those that it touches. •

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## REFLECTION ON FESTIVAL '89 "AND GOD SAID 'IT IS GOOD.'" PART III

*by Pam Gwozdz*

"You are loved, you are beautiful, God danced the day you were born." And God dances in us each and everyday. I watched God dance in all the beautiful bodies that came to Festival '89. Amidst all the busyness, there were moments of awesome wonder as I watched a dream come true. What a wonderful gift for me to see so many loving, talented sisters and brothers moving in the space I call home. So many times since the Festival I have walked into an empty chapel and seen and heard the dance of Festival '89.

Honestly, it will take me many months (maybe a lifetime) to process it all. The first thought that comes to my mind, is of the Festival Committee. Each of them became a friend, a sister. They touched me by their love, commitment, enthusiasm. God is good and so faithful. As I have written before, my heart's desire for the committee was that it would be a gift and not an overwhelming task. Each and every committee member could tell you story upon story of how their particular gift was used, from buttons and bows to vans and posterboards. I will always remember one of them hugging me at the opening worship service, tears running down her cheeks and saying "why did we ever doubt, this is wonderful." All of the committee gave a 150% of their time, talent and energy. So many of the participants have written to thank us for the genuine hospitality that they received from all the committee members. I never felt alone or abandoned, there was always one of them there, it truly was dance. As a dancer, we learn to follow through, throw the energy out and that is what each of them did.

The Festival was hosted at St. Joseph Christian Life Center and again I was overwhelmed with the effort and energy that the staff put into making the Festival a success. They carried, changed, the Life Center into an atmosphere of festive quality. (We even had a wading pool in the chapel hall.) The staff was always there to answer our questions, give us direction, find us or buy us that missing toothbrush.

Then there was the Faculty, who were so talented. But beside their expertise in their field, they were such gentle, loving, prayerful people. Never

demanding or self-absorbing, they were there in ministry and service. There are no words to express my heartfelt gratitude to be with and share a week of Sacred Dance with all of them. There are so many memories that I will hold in my heart and the strength of the dance will last a lifetime. I truly was nourished and refreshed by the offerings of the faculty, and I thank God for each one of them and their talents that they shared.

And last, but not least, the Participants. Since I was the facilitator, coordinator of the Festival, there were very few moments of one to one sharing, but alas, another miracle, looking over the roster of participants, I can see every one of them and place a face with a name. Most came as strangers and left as friends. How wonderful to know you all. The sharing of so many of you during the Sharing Talents time was wonderful. There was so much talent, discipleship, prayer in movement. The community that we all felt. My heart leaps to know that you are all over the country dancing.

I wish there was more time to go on and on about Festival '89, but there is still closing paperwork to do, five children to get ready for school, and lots of work I have set aside to do after Festival. If you have noticed in this reflection that I haven't singled any individual out, that was purposely done, to mention one I would honestly need to mention everyone. As the Festival was a gift to me, I thank all of you for that gift. I thank all of you that made Come to the Water, the Festival it was, and I thank God for her faithfulness. By the way if you would like to get a visual look of Festival '89, we have a video available. (See the ad in the Calendar.)•

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## CHANGE

*by Barbara Lyon*

When I heard from Pacific School of Religion that I would not be on the faculty for this summers Dance week, I decided it was time I took responsibility myself to offer what I believe is, and has been, so valuable to people of all ages and physical abilities to discover and take note of their dancer within and so learn valuable information and support for their spiritual journey. My experience has been that creative release and expression is a necessity for this journey and that the art form of dance has great power for prayer and revelation.

Eight women gathered in the chancel of St. James Episcopal Church in Fremont, California on Thursday evening in May to act on the above.

We begin by honoring the breath as our gift and paying attention to how we use it, what different kinds of breathing can tell us and what it tells others. In the quiet, peaceful space individual movement incorporates what we learn from the breathing techniques with our own movements for letting go of what we feel blocks us. Visualizing energy freed up allows a flow. Our dance becomes our particular movement vocabulary. We learn more about ourselves. When the time is right we then can choose to share experiences and our dance with another person. If trust is established dancing with the community takes us a step further in our mutual awareness. A great gift of the art form of dance is

that if trust is established and community dance happens people dancing together who were probably strangers two hours before find it harder to take this wonderfully human activity, and ourselves so seriously. Laughter erupts. Healing occurs. Prayer comes spontaneously.

This is only the first of what I plan will be many more workshops. •

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## FROM THE PAST, FROM GRAILVILLE

by Janet Kalven

The Grail, which originated in the Netherlands in 1921, and came to the United States in 1940, has always been interested in sacred dance. In the 1930's, the Grail in Europe pioneered in producing mass dramas, which combined speaking chorus, music and dance to interpret religious themes. The "Rorate Spiel," performed with 1200 young women in Holland and Germany, interpreted this Advent hymn in movement. Other productions included "The Royal Road of the Cross" with 3000, the Lydwina Play with 7000 and the Pentecost Play with 10,000. In the late 30's and early 40's, the Grail in Australia also produced mass plays which incorporated sacred dance.

In the United States, dance has been a feature of many of our programs at Grailville. As part of our celebration of the liturgical year, we would interpret in dance the psalms and such liturgical texts as the *Veni Sancte Spiritus*, the *Veni Creator Spiritus* and some of the hymns of the Roman Breviary. In the 40's and 50's we often worked with Dom Ermin Vitry, OSB, editor of *Caecelia*, a magazine for liturgical music. At one point, we produced a dance drama, based on the hymns in the breviary for the feasts of the women saints. We also produced a number of liturgical dramas in the 50's: "The New Eve" in Cincinnati, "Desired of the Nations" in New York and Philadelphia, "New Born Again" (based on Negro spirituals) in Cincinnati and Detroit. These were full-scale productions, in downtown theaters, for quite large audiences.

Most recently we have worked with two women who have dedicated their lives to sacred dance, Fanchon Shur, who bases her work on the Jewish tradition, and Sally Walton, who has studied dance for ten years at Pondicherry in India. •

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Dancing together. . .

## IS THERE A PLACE FOR EMOTION IN DEVOTION?

by Jeannine Bunyan

Ever since the former days of popular "fire and brimstone" preachers, our religious preference has swung to the other side. In attempting to bring souls to God through Love rather than Fear, have we conditioned ourselves to believe that Praise is the only topic acceptable to God? As Sacred Dancers, we speak often of our gifts offering the entire person—that is mind+ body+ spirit. Are we willing to put our dancing Foot where our Mouth is?

My answer is a resounding "YES!" I believe that part of our calling as Sacred Dancers is to address the entire spectrum of human experience. The big question is "Appropriateness." In several of our Chapter "Newsletter" issues, our past Vice President, Boude Moore spoke specifically to the issue of "Integrated Worship." Therein lies our guideline for decisions whether to address controversial topics. If the purpose of Dance is to enhance the Worship experience, then prayerful consideration must be given to having it relate to the rest of the service. Our choreographic cues come from the sermon subject, choir choice, and audience awareness. We must always preserve the integrity of our congregations. We carry a great responsibility as leaders of the Creative Arts in our religious communities. We need to be continually judging what is appropriate for the "good of the Church as a whole." Perhaps a synonym for appropriateness is **readiness**, but there are also times when we are charged with the responsibility of **stretching** our congregations. Remember that we are partners with our clergy and therefore sensitive decisions are made together.

If congregational Worship offers only limited opportunity because of legitimate "appropriateness," where are we Sacred Dancers allowed full expression? When performance is in a public Concert, many of the same limitations apply. Where then can we truly dance the deepest message of our ministries? Certainly our Workshops, with supportive/encouraging members, need to be environments open to such exploration.

Our Chapter just celebrated its 10th Anniversary with a daylong event of Workshops presented by Stella Matsuda of "Alleluia Dance Theater" and Eryne Whiteman of "Jubilee Dancers". In the evening a public Concert was presented by twelve dance Companies from throughout our large geographical area—some traveling as long as three hours to participate. I am very gratified that our So. CA Chapter has progressed and matured to the **readiness** that we could also recently offer a Quarterly Workshop with special emphasis on Dance as Therapy. We gained valuable insights from the experienced guidance of Berti Klein-Marrin our Dance Therapy Liaison. After dancing inward and discovering new personal treasures, our President Suzanne Horn assisted us in ways to carry our precious gifts outward into our own local ministries. This proved to be a provocative and very positive Workshop.

Looking ahead, our plans include Workshops by other Liaison Officers with special focus such as Masculine Ministry-Dee Baker-Men; Celebrate Childhood-Christie Johnson-Children/Youth; Eclectic & Ecumenical-Julie Parker-Interfaith. •

## LEAPING FOR JOY

Dancers in the sanctuary? Of course.  
It all started with David and Miriam.

by Arline Terrell

Barefoot dancers in our church? Sacred dance as part of the worship service? For many people these are unsettling thoughts.

But David "danced before the Lord with all his might" (2 Samuel 6:14). Miriam led the women in dancing after the Israelites crossed the Red Sea (Exodus 15:20). And Jesus told us to "leap for joy" (Luke 6:23).

Dance is our birthright. We move within the womb to the rhythm of our mother's heartbeat, and then we are held close to her heart as we are rocked to lullabies. We take our hesitant first steps, which soon become hops and skips and culminate in a "leap for joy." We are born to dance.

In the earliest days of the church, dance was a vital part of every festival, ritual and celebration, from the Sukkoth processional to the greeting of victorious warriors. Centuries later, in the context of fear, dance nearly became extinct in the liturgy as dance was relegated only to secular life.

Now in the 20th century it is being restored to the mainstream of the church. The Sacred Dance Guild, celebrating its 31st year, has been a prime mover in promoting dance as a language of worship and celebration. The Guild, an international organization that links a network of sacred dancers around the world, has a membership of more than 700 and sponsors an annual festival.

Today's Miriams and Davids can intensify Scripture and prayer and sweep a congregation into the humility of Maundy Thursday or the joy of Easter morning. Aisles in most churches are wide enough for a few dancers to move toward the chancel and lift prayers for the whole congregation. It is not difficult to identify with a dancer and live the agony or the ecstasy of the story being told.

Children and adults at Hilton Presbyterian Church in Newport News, Va., are among those who are learning that dance is an acceptable and joyous way to worship God and celebrate his Word. They are using their bodies, minds and spirits in litanies of praise, in dances echoing the eternal rhythms of nature. The children dance their praise and wonderment down the aisles of the chapel service right into the classroom.

Dancers first made their way up the aisles of Hilton Presbyterian Church very unobtrusively in a candle-lit Maundy Thursday service several years ago. Dragging black shrouds, they slowly walked the arduous path to the cross to the wail of an oboe. It intensified the moment for the congregation.

The same dancers again swept down the aisles Easter morning in bright array, removing shrouds that draped the Communion table, pulpit and baptismal font. Children followed, skipping, bearing flower offerings, and the entire congregation felt enfolded in the joy of the Resurrection.

Later that year, with the encouragement of pastor Gary Charles and the endorsement of the session, a group of women assembled at Hilton Church to explore the ministry of dance. They came from different churches in the area

and took the name "The Moving Spirit," acknowledging that God moves within each person, uniting everyone in the dance of life.

Now in its third year, the group meets each week for a class, dancing and praying together to limber both the body and the spirit. Most of the session is devoted to preparing new dances and practicing for future programs. Hilton Presbyterian has provided a meeting place, office needs and financial support. But the group takes their dance wherever they are called, beyond the sanctuary, into other churches or community groups.

There are other churches also supporting the group now, making it possible for them to arrange workshops for dancers in the region to share experiences and to grow in their art.

Women who dance in churches  
Pray with hands in dishwater,  
Give wing to clothes on the line,  
Knead dough to life with belief.

Women who dance in churches  
Kneel at the door of failure,  
Open their hearts to make love,  
Give birth to children and hope.

When women dance in churches,  
They use the sum of their lives,  
Bodies becoming temples,  
Open vessels; reverence  
Shining through faces, almost  
Too bright for eyes to behold.

Who are these modern-day Miriams? They are women who are teachers, nurses, writers, artists, students. Some have busy families, and some are single parents. They are of different generations, many of them have never had any formal dance training, and most have never performed before a group. Because they are believers and let God's spirit work through them, they bring the fullness of their lives to the dance as an offering from the heart.

The Moving Spirit has conducted workshops for entire church families, from preschoolers to senior citizens. Mothers have come, carrying small infants, along with people in wheelchairs, men in three-piece suits, and always children. Together they learn the joy of using body, mind and spirit as a unified force in worship. There are circle dances and folk dances, and the group dances the Lord's Prayer and Christmas carols. At the workshops the dancers give an explanation of sacred dance and illustrate various ways it can enrich the church year.

At Hilton Presbyterian Church World Communion has taken on an added dimension of meaning. As women prepare the Communion bread, they bake Armenian flat bread, Jewish challah, Irish soda bread, Russian black bread, shepherd's bread, and Portuguese bread—as many varieties as there are participants in the dance that is a part of the Communion worship service.

Each dancer, in native costume, symbolically gathers water and grain and then bears bread to the Communion table, dancing to the anthem "Bread in

Mercy Broken." At the table the women meet and break their bread for Communion—portraying all nations meeting at the Communion table. As members of the congregation partake of the bread with different shapes, grains and tastes, they feel a bond with other Christians around the world celebrating Communion.

"Dancing is the loftiest, the most moving, the most beautiful of the arts," wrote Havelock Ellis, "because it is no mere translation or abstraction from life; it is life itself." The universality of dance crosses oceans and surmounts political boundaries. Sacred dance allows people from all nations to join hands in a community of spirit and "leap for joy." •

(From the Presbyterian Survey, April 1989, permission of the author.)

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## DANCE: THE SACRED HEALER

*by Cynthia D. Sautter*

Strange, isn't it, how our past is so often our future. As Sacred Dancers, our past has deep roots in healing. The shaman was the mystic healer/dancer/priest who whirled and spun in time with the drums, so that members of a community might be healed. And today, we have modern day shamans. People who have rediscovered that dance is a healing art.

In the last issue of the SDG Journal, I saw several articles addressing the healing aspects of dance, and the sacred and spiritual connections involved. Do we have a trend? A new direction in Sacred Dance? I certainly hope so, for in the past few months, I've had several encounters with the special, awesome healing power of dance and movement. Particularly through an introductory dance therapy class, a Body-Mind Centering workshop, and teaching my own class, Dancing Spirituality. Through these experiences, and in conversation with a practicing shaman, I learned that I was tapping the ancient roots of dance. Dance before it was ballet, or performance, or a social oddity, and when it was communal, common, and ritual.

Dance Therapy— There are different understandings of what dance therapy is, depending on which school of thought you follow. Among the pioneers who developed these understandings are Imgaard Bartnief, Marian Chace, Mary Whitehouse, and Lillian Espanek. All these women came from a Modern Dance background, which taught them about the connection between movement, feelings, and the sacred. Bartenieff notes on this that "frequently the choreography of the modern dance crystallized the age-old form of ritual. Such key innovations lead directly to the essence of dance therapy."

The article this quote is taken from is entitled "Dance Therapy: A New Profession or a Rediscovery of an Ancient Role of the Dance?" The rediscovery of dances "ancient role" brings out the need for a holistic view of health. Treatment of the body or mind alone is not enough. Healing that involves the unity between the two however, is powerful. As the dance therapy pioneers discovered, this unity of body and mind can be achieved through dance and movement. That was something dance leaders of the past, the shaman, knew about.

You might add, that the spiritual is also involved in the dance-health connection. Ones self-worth, relationship to others, outlook, and sense of Self (the mystical, or God-force). Dance therapy shows us that these qualities of life can improve through movement too.

**Body-Mind Centering**— Some may deny or downplay the spiritual connection in healing forms of dance. Bonnie Bainbridge Cohen does. She is the founder of Body-Mind Centering (BMC), a system or “process” where inner physical awareness is “aligned” with outer movement. At a BMC workshop though, I was deeply impressed by the participants talk of spirituality. The BMC either brought out their spiritual awareness, or contributed to it. Whatever the case, what I saw was akin to body-centered meditation. And when I saw a BMC therapist lay hands on client to aide the centering process, what resulted was a healing session. Organs and nerves were felt, and along with them emotions were released through cries, screams and giggles. To me, it was like watching a New Testament healing, or at least gaining great insight into the physical and spiritual healings that Jesus performed. A mighty shaman he was!\*

**Dancing Spirituality**—Teaching a class called Dancing Spirituality, I learned more about the shamanic power of dance. Using insights from dance therapy, BMC, and body-centered meditation, I began each class with a time of stillness and body focus. An energy center (chakra) was the focus of this meditation, and emphasized during the remainder of class. This included some technique, and a simple dance, set to music. With the slowing down and focusing at the beginning of class, and the simplicity of movement, students had an opportunity to connect body, emotion, and prayer. Results were students with peaceful smiles at the end of a session. Over the weeks, they reported a sense of growth, new awareness of self, and reduction of stress.

So our Sacred dance past is now becoming a powerful force in our present, as we reclaim our heritage as healers. Carrying this understanding of our role into the future, we might see some changes in the acceptance and use of our dance. In religious communities, we might become prayer directors and retreat leaders, whose understanding of the body can guide others in their spiritual journey. We might be viewed less as performers at special services, and more as people who can contribute to the entire life of a congregation. Perhaps, we might become again the priests of the sacred and holy ritual of the dance.

\*While some may argue that BMC is not dance, it is a process of discovering how your body is telling you to move. In that sense, it is a discovery of the “dance” within your own being. •

## CONCERN FOR THE CONTROVERSIAL

by Joy Sanders (from So. California Chapter Newsletter Summer Issue)

My dream for myself and others is always to be able to enter my church on Sunday and be given peace, acceptance, love and whatever else I need to be healed. Many churches are not places where this is allowed to be fostered.

The above is a preamble for some reflections and ponderings which have been rambling around in my head for quite some time. What part can Sacred Dance play in helping our places of worship to be centers of nurture? I don't have the answers but want to put forth some questions for consideration. Can our Sacred Dances be called upon to express life issues such as homelessness, infidelity, sickness, pain, war, incest, rape, substance abuse, death? Are we allowed exposure to awareness of faiths different from our own? Are these parameters included in what we call "Sacred," or must our Dances be limited to only joy or happy celebration?

A deacon friend said to me recently, "Once you are in the inner sanctum of a church, you look out over the congregation and can see people's pain underneath the beautiful and tailored clothing—the grieving person whose mother has just died; the young person contemplating suicide." Not to be entirely negative, I know there are many people who are also truly able to celebrate their happy times.

Are "Sacred" and "Scared" interchangeable? Oftentimes they seem so to me. My experience was one of separation as we lived through times of unemployment. Unfortunately, many of us are incapable of compassion and all that brings, before we have dealt with our own unresolved issues. I felt people's fears and it hurt. Should Sacred Dance bring us to a point of being scared—that is, facing our fears? Perhaps being scared may be needed to shake us from our complacency.

Should our Dances be controlled by people who are, for whatever reason, unable to handle emotional or controversial issues? Jesus himself was a rebel. His coming totally turned the world upside down and He was hated by many because of it. If I am truly a Christian, how far am I called to carry His message to the world; how far should each of us, as Sacred Dancers, be willing to carry that message? How are the problems of appropriateness resolved? Where are these emotion-packed controversial issues acceptable to be addressed if not through Sacred Dance, in our Churches?

As I said earlier, I do not have the answers. We are in a world of change and I wonder how we as Sacred Dancers can help to make the changes more palatable, less intimidating, more flowing for all of God's people?—Any ideas?•

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## ATLANTA'S DANCERS: MINISTRY IN MOTION

by Niki Amarantides from *The Other Side May/June, 1989*

Rhythmic, tubular sounds fill the small Atlanta theater. The lights darken. The din of bells changes to human wails, then eerie popping, boinging sounds. Dancers dressed in brown, electric blue, crimson, and purple confront me. They are writhing, wrestling, hemmed in. Their movement becomes confused; they whirl. The dancers' fists flail. They smack their backs as an invisible pestilence attacks them.

Your hand presses me down . . . .  
there is no soundness in my flesh  
I am troubled; I am greatly bowed down.

The music changes, full of soaring, pleading voices. The dancers form couples; they embrace each other, lift, assist, protect each other. They rock, they reach. Sounds of joy and satisfaction fill the hall. The light fades to warmth.

I take the wing of the morning,  
or dwell in the uttermost parts of the sea,  
even there your hand shall lead me,  
and your right hand shall hold me.

A dancer returns with a boxy white lantern. Moving through the darkness, she searches. She reaches for another dancer—to receive courage and to help guide. Another lantern appears, fearfully, tentatively. Then another. This dancer holds a lantern and a diapered baby. Still another figure appears carrying a slender child. All eyes look toward a higher point, beyond what the lantern lights illuminate. The stage fills with women of all colors moving toward the light; then they begin to leave. Though the light dims, vision persists—gently swaying vision full of expectation.

And gathered out of the land,  
from the East and from the West,  
from the North and from the South,  
they wandered in the wilderness in a desolate way  
. . . and God led them forth by the right way. . . . .

Aglow with the sweat and euphoria of performance, Leah (Leah Mann-Cousins) and Dana (Dana Marschalk), part of Moving in the Spirit, a Christian dance ministry of Family Consultation Service Urban Ministries in Atlanta, wince when reminded of technical hitches—and grin when praise spills forth—as they move through the crowd. What a rarity they are in a field often dominated by ruthless narcissism and competition. Tonight they have accomplished what they set out to do; they have brought dance to poor and homeless people normally excluded—both as performers and as audience—from the arts. And through their journey, God's hope, beauty, and love are reflected. •

# *Letters to the Editor*

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From Betsy Boyd Thomas, P.O. Box 1019, Tybee Island, Georgia 31328, July 26, 1989

I have been dancing for 43 years, though hard to believe, and am still dancing anywhere and everywhere I can. Over the past seven years I have danced with a Sacred Dance Group—a Liturgical Dance Group.

I am interested in receiving an application for membership in the Sacred Dance Guild . . .

From Martha C. Yates, Naples, Florida, May 4, 1989

Thank you for your superb work for all of us. Your editorial for Spring '89 Journal was excellent. Dancers refreshed—we could have a whole workshop on that. I have just completed a week end workshop with Poldi Orlando, brilliant ballerina from Austria now in Psychosynthesis in Miami. She is somewhere in the 60's and a most exciting leader. I would like to have her know something about Sacred Dance Guild and I think your Spring Journal tells it all. I am so proud of this issue . . .

From Carla DeSola, New York City, July, 1989

. . . I have been feeling somewhat like the "woman at the well," thirsty and wearied with only hurried trips to draw water. I want to pause, to listen to Jesus and to drink deeply from the clear waters of new life.

This is my way of saying that my husband, Arthur, and I will be taking some time off during the end of 1989 and early in 1990 to reflect, explore and evaluate time, space, work and ourselves. We plan to follow as the spirit leads us. As Pamela Morton remarked, ". . . you may find yourself being led as far away as Bali or as near as 106th St. . . ."

*praying together...*

# Recommended Reading

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## EXCITING NEW SACRED DANCE BOOK *DANCE AS RELIGIOUS STUDIES IS COMING SOON.*

Doug Adams announces that in February a major new book on sacred dance will be published by Crossroad and Harper and Row with distribution through the Sharing Company. (Sacred Dance Guild members are urged to order copies through The Sharing Company which will donate twenty percent of all proceeds to "The Carla DeSola and Doug Adams Endowment for Dance" at the new Center for the Arts, Religion, and Education.) The Sharing Company will send brochures about the book and order information to all Sacred Dance Guild members in November.

Here are listings of the chapters in this book which promises to become the major text in courses on "dance and religion." The book contains ten entirely new-chapters written especially for this book and also includes five chapters which present the best of previously published work on "dance and religion." One Section on "The Theory and Practice of Liturgical Dance" includes these four new chapters: Carla DeSola's "And the Word Became Dance: A Theory and Practice of Liturgical Dance," Susan Bauer's "Dance as Performance Fine Art in Liturgy," Valerie DeMarinis' "Movement as Mediator of Meaning: An Investigation of the Psychological Function of Dance in Sacred Liturgy," and Judith Rock's "Dance, Texts, and Shrines."

Four new chapters comprise the Section on "Women in Dance and Scripture": Martha Ann Kirk's "Biblical Women and Feminist Exegesis: Women Dancing Men's Ideas or Women Dancing Women," Neil Douglas-Klotz' "Ruth St. Denis: American Sacred Dance Exploration," and two chapters by Diane Apostolos-Cappadona, "Scriptural Women Who Danced" and "Martha Graham and the Quest for the Feminine in Eve, Lilith, and Judith." A Section on "Dance and Scripture" provides six chapters (some new and some updated from the best of previously published works considered essential as readings for courses in "dance and religion.") These six chapters are Doug Adams' "Communal Dance Forms and Consequences in Biblical Worship," Hal Taussig's "Dancing the Scriptures," Mayer I. Gruber's "Ten Dance-Derived Expressions in the Hebrew Bible," Doug Adams and Judith Rock's "Biblical Criteria in Dance: Modern Dance as Prophetic Form," Margaret Taylor's "The History of Symbolic Movement in Worship," and Doug Adams and Diane Apostolos-Cappadona's "Changing Biblical Imagery and Artistic Identity in Twentieth-Century Dance." The book concludes with a major bibliographic essay by Doug Adams entitled "Sources for Study of Dance and Judaism and Christianity to encourage future work in "dance and religion."

As the book will be shipped in late February, teachers can plan to use the book in courses during the spring semester or spring quarter in 1990. Many photographs add to the value of the book.

# Membership News

Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at whole sale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

## EXECUTIVE BOARD MEETINGS

Open to all SDG members

Fall Meeting October 13-14, 1989

at the home of Annie Zahradnik, Corresponding Secretary

3005 Elgin, Wickliffe, Ohio

January and April dates to be announced

# Advertise in the Journal

### Ad per ONE (1) issue

Full page inside cover . . . . .	\$200.00
Full page inside . . . . .	\$150.00
One-half (1/2) page inside . . . . .	\$100.00
One-quarter (1/4) page inside . . . . .	\$ 60.00
One-eighth (1/8) or business card . . . . .	\$ 40.00

### Ad per THREE (3) issues

Full page inside cover . . . . .	\$500.00
Full page inside . . . . .	\$400.00
One-half (1/2) page inside . . . . .	\$275.00
One-quarter (1/4) page inside . . . . .	\$150.00
One-eighth (1/8) or business card . . . . .	\$ 95.00

### CLASSIFIED Ads and Personals

1—10 words . . \$ 5.00

10—20 words . . \$ 8.00

20—30 words . . \$13.00

30—40 words . . \$17.00

## SHAWN WORKS BECOME AVAILABLE ON VIDEOTAPE

*by Mary Jane Wolbers*

Honorary member Jess Meeker is again serving as Musical Director at Jacob's Pillow in Lee, MA this past summer. He is also involved in a project for the Jacob's Pillow Archives which is of inestimable value to the dance world; old film footage of Ted Shawn's Men Dancers is being transferred to videotape.

Meeker views silent movies of Shawn and His Men, and painstakingly recreates his original music, much of which was never recorded in notation. He later performs the music in a recording studio. Then, thanks to today's technology, the dances and music are brought together on videotape, reunited for the first time in over fifty years.

Approximately three hours of these performances have already been completed and copies are housed in the New York Public Library's Dance Collection, the Library of Congress, and the Indiana University Audio-Visual Center. They should be of great interest to Guild members.

This writer, for one, can hardly wait to view the tapes. As a child growing up in New England, I was fortunate to see Ted Shawn and His Men Dancers in concert quite frequently. I never failed to tell Papa Shawn after each performance that his was the only program I was allowed to stay up late for! My parents enjoyed the company as much as I did, and patiently waited for me to pay my backstage visit before the long drive home . . . from wherever. The spirituality of these early works and my training in Denishawn greatly motivated my interest and activity in sacred dance. We are grateful to Jess Meeker and his colleagues for making it possible for us to share Shawn's gift by viewing these tapes.

From: Virginia Huffine, Rochester, Minnesota  
Chair, Storer Memorial

Appreciation is extended to Sacred Dance Guild members who contributed to the Scholarship Fund in memory of the late Robert A. Storer, D.D., minister emeritus of the Unitarian Universalist Church, Winchester, Mass., and a founder of the Guild.

With the agreement of all donors, this Fund has been merged with the Sacred Dance Guild Memorial Endowment Fund. The interest generated in this account provides support for scholarships to the yearly summer Guild Festivals.

Bob Storer's name is now added to the roster of our honorees:

Ruby Henderson  
Virginia Lucke  
Robert Storer

Contributions to the Memorial Endowment Fund are welcomed at any time.

## **RECIPROCAL AFFILIATIONS**

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433

## **INVITATION TO SDG MEMBERS**

Sacred Dance Guild members are invited to contribute donations to support the expanded teaching of sacred dance by Carla DeSola through the newly established "Carla DeSola and Doug Adams Endowment for Dance" at the Center for Arts, Religion, and Education in Berkeley, California. Those wishing to support Carla's teaching (and honor how Carla DeSola and Doug Adams have helped the growth of sacred dance) should give before December 30, 1989; for an anonymous matching challenge grant will double every dollar given before that date. Send checks made out to "Center for the Arts, Religion, and Education" c/o Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. In a cover note indicate that your contribution to the "Center for Arts, Religion, and Education" is for the "DeSola and Adams Endowment for Dance." Donors giving \$100 or more by December 30 will have their names engraved on a permanent plaque at the Center for Arts, Religion, and Education; and all donors' names will be presented to Carla DeSola nad Doug Adams so they will know the names of those who have appreciated their work in the past and care to support Carla's work for the future by such gifts this year.

This is a major opportunity to expand the sacred dance course offerings where so many students from all the churches are trained and where interfaith and ecumenical understanding is developed. Many more seminary students wish to take dance courses than can be accommodated in the present courses funded by the Margaret Taylor Endowment for Dance at PSR; so, this new endowment will allow the training of many more ministers and priests and lay leaders in sacred dance so they will encourage dance in their future ministries. All contributions to this "DeSola and Adams Dance Endowment" at the "Center for Arts, Religion, and Education" are tax deductible.

## SACRED DANCE COURSES AT PSR ANNOUNCED FOR THE 1989-90 ACADEMIC YEAR IN BERKELEY

Doug Adams announces that the following sacred dance courses will be offered during the 1989-90 academic year and are made possible by the "Margaret Taylor Endowment for Dance at PSR." These courses are available to all 1500 students at the nine seminaries in Berkeley and are part of the work for those majoring in "dance and religion" in the M.A., M.Div., and Ph.D. programs at Pacific School of Religion or the Graduate Theological Union. Those interested in such degree programs with majors in sacred dance, should write for further information to Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

Courses in the fall semester include the following ones emphasizing dance: RA1000 COMMUNITY DANCERS with Michael Mansfield, RA1005 FEARFULLY AND WONDERFULLY DANCED with Michael Mansfield, and RA1800 WORSHIP AND THE ARTS with Doug Adams. There are also three drama courses related to religion, 10 visual art, and 5 music courses. Courses in the spring semester include RA1000 COMMUNITY DANCERS with Michael Mansfield, RA 1007 DANCE IN WORSHIP AND EDUCATION with Doug Adams, and RA2019 DANCE AND LIBERATION with Cynthia Winton-Henry. Then in summer 1990 there will be a dance course with Carla DeSola (July 23-27) and a dance week taught by Carla and many others (July 30-August 3). Beginning with fall semester 1990, Carla's courses will add to the number of dance courses offered during the regular academic year at PSR.

## Board Bits

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### Vice-President Pam Gwozdz

Liturgical Dance Director of St. Joseph Christian Life Center, attended the American Academy of Dramatic Arts in New York City, Kent State University in Ohio. She studied dance with David Harris at Ballet Arts, N.Y.C. She is a wife and mother of five children, ages 6 to 18 years old. Pam, the founder and artistic Director of the Christian Life Dancers, a retreat and spiritual director for the Cleveland Diocesan Retreat Center, directs children community plays, and dances in church. She believes all life is a dance and encourages everyone to find the unique God given movement that is within. As Isadora Duncan said "Listen to the music with your soul." Then dance it.

### Corresponding Secretary Annie Zahradnik

I am a member of the Christian Life Dancers and have been with the company since it formed two years ago. As part of my dance ministry, I work with mentally handicapped adults during their monthly retreat at the St. Joseph Christian Life Center teaching liturgical dance. I am a special education teacher in the Painsville City School District. "Take Lord and receive all that I have and possess. Dispose of it wholly according to your will. Give me only your love, your grace, and your dance, for this is enough for me."

### **Recording Secretary Carolyn Horvath**

Carolyn Horvath has been a member of the Christian Life Dancers for two years. During those years she has participated with the group in a variety of benefit dances as well as presentations or parts of prayer services for various causes. Carolyn has danced as an individual sacred dancer for Peace and Justice groups, and also for community gatherings, liturgies and prayer services. At times she also joins mime to the dance. Before knowing the Sacred Dance Guild, she danced sacred dances, choreographing dances to sacred music that touched her during her prayer time or during worship with others. Creation Spirituality has provided many opportunities to express the gifts she feels given by the Creator. Soon to join her in the dance of life is her future husband, Tom. They will be married November 18th of this year. And the dance goes on . . . "Whatever I want to express in its truest meaning must emerge from within me and pass through an inner form. It cannot come from outside to the inside but must emerge from within." (Meister Eckhart).

### **Membership Director Carla Ellen Kramer**

All my life I have been a dancer. We couldn't afford lessons when I was young, so I began to study dance later than most, when I went to college. Dance has always been an expression of my faith. When words fail, the dance takes over. At this point in my life, I can truly say that I am a professional volunteer. I am very active in my church, the Boy Scouts, and the Guild. My husband Richard and I have four children: Kathleen, 15; Douglas, 13; Gregory, 9; and Geoffrey, 6. When asked to quote someone who means a lot to me, it was only natural to turn to the refrain of a song my husband Richard wrote, entitled "You Are Gift":

You are loved / You are beautiful! / You are gift of God  
His own possession / You are gift to all mankind / His gift of love to them  
You are His / God danced the day you were born.

## **MEMOS FROM THE MINUTES MEMOS FROM THE MINUTES**

*Sacred Dance Guild Executive Board Meeting*

April 28-29, 1989, Stamford, Ct.

Present: Fenna Stoub, Bonnie Buckmann, Joann Flanigan, Mary Johnson, Pamella Gwozdz, Mary Jane Wolbers, Annette Zahradnik and Carla Kramer.

#### **Treasurer Report:**

Sybil MacBeth gave report on the fund raiser letter \$3175.00 and \$25.00 from donated graphics. Expenses: \$171.79. Paid Rhulen Insurance Agency for insurance for Festival '89 \$500.00. As of April 26, 1989 balance in checking \$6439.91. Of this amount \$1994 represents membership money for fiscal year 89-90. The approximate amount of printing cost for Spring Journal and Calendar yet to be paid is \$1200.00.

#### **Corresponding Secretary:**

Bonnie Buckmann: Since the January 1989 meeting 27 new membership packets have gone out.

**Resource Director:**

Joyce Smillie: The balance in the SDG FINA account as of 4/28/89 is \$1578.20. We received \$731.00 for Bibliography sales, and spent \$600.00 to reprint the Bibliography, leaving us a gain of \$131.00. Fina Dancewear income, \$1045.23; we still owe about \$500.00 to Fina.

**President:**

Fenna Stoub: A Task Force was appointed to "evaluate the current operating procedure of the Guild, and to present proposals which would facilitate necessary changes for a more efficient management of guild business". Chair, Jeannine Bunyan, Task Force members: Doug Adams, Forrest Coggan, Susan Cole, Barrie Gibby, Kathryn Mihelick, Jo Petteway, Mary Jane Wolbers.

**Program Director:**

Pam Gwozdz: Thirty-two registrations have been received to date for Festival '89. One registrant wrote that she was inspired to attend after reading the faculty articles in the latest Journal. Pam and her committee would like to thank Toni' Intravaia for the inspiring spring Journal. Pam passed around Festival flyers and the schedule. Festival '89 Benefit Concert of Jan 27, 1989 brought in \$3000.00, one thousand for the Ohio Chapter and \$2000.00 for the Festival account. One half of the two thousand was allocated for scholarships.

**Membership:**

Joann Flanigan: We have 713 members as of 4/28/89.

**Archivist:**

Mary Johnson: Send any interesting SDG related materials to Mary.

**By-laws:**

Mary Jane Wolbers: We do have a process for change which should be implemented. The 5 year by-laws study and revision is in process. Proposals will be presented to the board, and in turn to the membership for action at the June 1990 Annual Meeting. In the meantime, certain By-laws changes have been initiated, approved by the Board, and are in force as policy statements until such time as official amendments are voted by the membership or discontinued as impractical. President Stoub is correct about the amendment to article XII, section 2: the action taken in Colorado in 1988 is invalid: it must be properly presented this year for a vote. The words "less than" should be changed to "fewer than" in the proposal.

The Journal editor should be reminded to edit Chapter items for correct designation. Also, that "memos of the minutes" should include policy statements adopted.

**Bibliography Editor:**

Kay Troxell: Kay has filed the application to the Serial Record Division of the Library of Congress in order to receive an ISSN for the SDG Journal. We were assigned a number which was sent to Toni' with instructions on how and where to print this number in the Journal. Kay has also written to R. R. Bowker, asking for the application form Resources in Sacred Dance, so that we may be assigned an ISBN.

**Discussion:**

Honorary Members

Endowment for Journal

Phoenix

Possible Reciprocal Arrangement with IFRAA  
Fundraiser '89  
Bookkeeping - Accounting  
Change in Directory Format

**Business:**

A. Southern NY Chapter proposal: That the Board accept Southern NY Chapter's proposal to be renamed the New York/Southwest Connecticut Chapter, the said Chapter to include all of NY state and Fairfield County, CT. Moved by Mary Jane. Seconded by Joann: carried.

B. Deadline for Chapter rebates: Motion: That the National Guild is relieved of the responsibility to pay Chapter rebates to any chapter delinquent in submitting the annual reports by December 1, after which time the board can reallocate the funds. Moved by Mary, seconded by Pam: carried.

C. Dues increase

1. Motion to rescind dues increase proposal of January Cleveland meeting. Moved by Joann, seconded by Joyce: carried.
2. Motion: The board proposes the following dues increases to be decided by vote at the 1989 annual meeting:

One year member, \$22.00 (U.S. & Canada)

Two year member, \$40.00

Regular members outside the USA & Canada

one year, \$30.00

two years, \$47.00

Senior/student, \$16.00

Group, \$60.00

Sponsor, \$100.00

Life members, \$400.00

To become effective Oct 1, 1989: Moved by Bonnie, seconded by Mary Jane: carried.

3. Motion: That the Board allocate \$250 in the 1989-90 budget for expenses incurred in our involvement in the President's Council. Moved by Ellen, seconded by Bonnie: carried

D. Motion: To accept Kay Troxell's recommendation to permit Phoenix to copy the "General Dance Resources" section of the Bibliography, which is the last five pages. Also include order forms so that copies of the Bibliography can be ordered from SDG. Mary Jane moved, Ellen seconded: carried.

E. Motion: To establish a line item in the budget annually for the SDG Reception at PSR. This amount is not to exceed \$75.00. Moved by Joann, seconded by Pam: carried. We get five to ten new members from this Reception each year.

F. Motion: That Fenna be authorized to appoint a bookkeeper to assist the treasurer in fulfilling the duties of that office. Moved by Mary Jane, seconded by Mary: carried.

Motion to adjourn by Bonnie, seconded by Joyce.

Minutes respectfully submitted by Carla Kramer, recording secretary pro tem, and typed on the Apple computer, Magic Window program, by Joann Flanigan.

## ANNUAL MEETING OF SACRED DANCE GUILD AT FESTIVAL '89

Tuesday, June 27, 1989, Christian Life Center, Cleveland, Ohio

The meeting began at 9:00 p.m. Fenna gave the microphone to Pam Gwozdz and asked her to introduce her committee. Pam called each member up and gave them a rose.

Fenna then wished to thank the Center staff for serving our meals and preparing them so well. They were still cleaning up from the Banquet. On behalf of the Guild she thanked them.

Joann Flanigan was then called up as an outgoing membership chairperson. Fenna praised her faithfulness and the volume of work she accomplished in the last three years. Fenna also said farewell to Bonnie Buckman for her role as corresponding secretary and to Ann Blessin for filling in as Vice-president. Neither of these members were present at the Festival.

It was then necessary to check for a quorum. There were 11 Board Members present and 34 members present. We had a quorum.

The following corrections were then made on the minutes of the last annual meeting: in the 3rd paragraph, secretary "pro temp" should be added; the 5th paragraph, last sentence, Ann Blessin, director-at-large; 2nd page, delete Ruth Slager's name; 34 add an underscore to the word "perhaps" (it was just brainstorming not stated as fact and final); #5 "term of office". Any other corrections? Fenna then announced, since there were no further corrections, the minutes are accepted with corrections.

Fenna asked if anyone needed ballots. These were passed out. While ballots were collected and tallied, Sybil MacBeth, treasurer, came forward to give her financial report. Her full report will be finalized and submitted but she made the following comments. She explained that it takes \$23.00 for each member but our actual fee that is asked of members is \$18.00. She went on to explain that printing has been a great expense although costs this year have been decreased by \$1,000. The calendar inside the Journal has helped. It looks like we might break even. However, Sybil saw this as good and not good because part of the reason for the decrease in costs has been through the elimination of pictures in the Journal. This will be a point of discussion in the future. Board Members have donated approximately \$3000.00 this year in their travel costs, not counting time spent. These are things in the future that the Guild would like to be able to fund. Presently we are "eating" our endowment money. Interest earned from the Endowment Fund must be used for Scholarship. Therefore, less endowments leads to less interest which leads to less scholarship monies.

Susan Cole was then asked to describe the site of next year's Festival which is Portland, Oregon. Susan showed beautiful slides helping the membership to become familiar with the site as well as entice people to make plans for next year. The theme for Festival '90 is Dance of the Journey. Susan asked if the Wednesday to Sunday plan was a good idea. Most members agreed with that plan. That plan is also economical regarding air fares. Some other assets: there's no humidity, environment is wonderful, beautiful!, faculty is already there and therefore floor space is free, there would be fewer options so also

contributing to cost factors. Doug Adams added to Susan's report by plugging for the Festival in Oregon as well as encouraging people to attend the conference in California and Hong Kong. He also encouraged all of us to do our part to add to our membership and to our endowment and possibilities of scholarships. Groups need to do this also and individuals need to do this, too. He also made members aware of stoles he was selling giving 25% of the cost to the Guild. 20% of book sales will also be given to the Guild.

There was then a Task Force report by Jeannine Bunyan. The Task Force is endeavoring to spread the word about Sacred Dance Guild and sacred dance. Many don't know about it. A representation from Canada has asked to join the group and have been added to the Task Force. Jeannine asked for ideas to become more effective so please see her during this week.

Any announcements may be made at this time as was indicated by Fenna. Sally Tripp from New Zealand came forward to bring us greetings from the Christian Dance Fellowship of New Zealand. She read a letter to us (copy attached) in which the Fellowship asked for an exchange of information. It also gave us the information that there will be a dance festival in New Zealand in January, 1990 from the 2nd to the 8th. Announcements were interrupted to go back to the ballots. The ballot counters were: Margaret Pietsch and Lois Newswanger. The slate of officers proposed was: 224 Yes / 0 No; Increase in dues: 173 Yes / 38 No; Change in by-laws: 197 Yes / 10 No. The motion was made to instruct the recording secretary to cast one vote for the elections of the officers as listed on the slate. Mary Jane Wolbers moved to accept the motion. Carla Kramer seconded it.

Mary Jane Wolbers reported that Carl Wolz is very excited that we are participating in the international festival in Hong Kong. She also added her encouragement that all attend if at all possible. Fees are very low. She also hopes the Guild will be represented so the world knows it exists.

Joan Huff reported that Alabama, Arkansas, Georgia and Hartford have new reps. Joan Huff is Director of Regions and Chapters.

Kay Troxell reported that the bibliography project is ongoing. She asked for anyone who has published anything should be in touch with her.

Mary Johnson, our archivist requested that those doing videos should send copies to her for the archives.

Joyce Smillie spoke about the bookstore. The hours of business will be posted. A percentage of what you buy in books goes to the Guild. Buy them now rather than wait till getting home. Also, Joyce asked that people give her ideas of what they would like her to bring next year to the Festival.

Any motions to entertain? There was a motion to boogie by Lee Brunner; seconded by Kathryn Mihelick. The motion to adjourn was made by Barrie Gibby; seconded by Jeanine Bunyan. The meeting adjourned at 10:15 p.m.

Respectfully submitted,  
Carolyn Horvath  
Recording Secretary Nominee

The Treasurer Sybil MacBeth reports: The Annual Report is forthcoming. The Fund Raiser yielded about \$3300.00. At this time the income for 1988-89 was greater than the expenses, details of which will be in the Annual Report.

# Sacred Dance Activity

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## ALABAMA -

From Birmingham: The Mind, Body and the Performing Arts: Conference on Stress Reduction was held June 15-17 as part of the Division of Continuing Medical Education at Birmingham-Southern College.

## CALIFORNIA -

From **Barbara Lyon**, Fremont: "Dance Brigade" who taught and performed for The Sacred Dance Festival for Social Change in 1987 offers a workshop each summer which I attended. This year their workshop coincided with their Spring Concert called "Furious Feet". One of their dances confronted Aids, another Sexual Abuse. What was impressive and moving for me was what I experienced as their authenticity and commitment. In the three years they have grown in their focus to speak through the art form of dance the pressing social inequity of our culture. Most often their movement expression feels rooted in compassion. What a goal for Sacred Dance!

\*

From **The Sun Dancers**, Sacred Dance Theater, Inc., San Rafael: Annah McCluskey & The Sun Dancers presented "Embody the Goddess - Heal the Feminine!" on June 20 at the Community Congregational Church in Tiburon. Through dance, guided inner vision quests and ceremonies and rituals in the manner of ancient women's ways and Native American traditions, the Goddess was brought forth from the mists to reclaim, heal and embody our birthright: the feminine principle. In *Flight of the Seventh Moon*, Agnes Whistling Elk said "... it is the woman in all of us that needs to be healed and reborn." The program was designed to empower the path of healing and beauty, leading into the circle of self love and love of womanhood.

\*

From **Margaret T. Doane**, Fresno: Bunny Oliver, Melissa Fry and I danced to Malotte's Lord's Prayer for 2 services of the World Day of Prayer sponsored by Church Women United and repeated the dance at the 1st Congregational Church. I led 4 workshops on Intergenerational Dance for the conference of United Methodists' Fellowship in Worship, Music and the Arts in Claremont, July 16-20, then 2 workshops at Pacific School of Religion in Berkeley July 24-28.

\*

From **Pamela Trokanshi Dance Workshop**, Davis: On April 29 "Fire on the Water" was presented to explore the four elements and reaffirm our connection to the forces of nature. On June 3rd there was a sense of direction workshop held for an in-depth look at the healing available to us through sacred dance and ritual.

\*

From **Cynthia Winton-Henry**, San Jose: Wing It! Improvisational Dance Theater had two workshops and performances on March 11 and May 13, 1989 in the Pacific School of Religion Mudd Building Room 100 at Berkeley with Cynthia Winton-Henry, Phil Porter and friends. It was a time of playing with

movement, voice, character, song, humor, rhythm, collaboration, limits, conversation, structure, and all body parts, including head and heart.

#### **CANADA -**

From **Alexandra Caverly Lowery**, Toronto: The Anglican Diocese of Toronto is celebrating its sesquicentennial on October 15, 1989 with a massive Eucharistic Celebration at Toronto's new Skydome. Fourteen dancers from York University, including the York Dance Ensemble, will lead the seven processions of bishops, clergy, international dignitaries (including the Archbishop of York who will preach) and lay ministers. They will then dance the opening hymn, the Kyrie and the sesquicentennial Anthem, accompanied by a 2,500 voice choir. They will also carry the bowls of incense during the Gospel procession. Choreography and direction is by Alexandra Caverly Lowery, Associate Professor at York University and Master of Divinity from Trinity College, Toronto. One hundred clowns and fifty-foot high puppets will be enacting the Liturgy of the Word. A traditionally conservative Diocese in relation to the arts, this represents a historic moment in the creative life of the Anglican Church in Toronto! As of July, 1989, 40,000 tickets for the event have been reserved.

#### **GEORGIA -**

From the **Moving in the Spirit Dance Co.**, Atlanta: "Broken Wings & Open Doors & Various Works" was presented April 5th in the University of Georgia Dance Department.

#### **IOWA -**

From **Susan Stater**, Cedar Falls: Twelve persons, dancers and non-dancers interested in furthering liturgical dance in Iowa met at First United Methodist in Waterloo on July 22nd. The focus for our day was to plan for dance opportunities for the state of Iowa. The result was excitement, support and a testimony to the power of dance ministry! A support group has been created meeting every other month - to talk about dance, do dance and vision for dance. Support group members shared their talents to make the day nurturing and educational. Part of our visioning is in preparing for a major dance workshop in July 1990. Dancers and non-dancers are uniting in Iowa and the possibilities are endless!

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From **Karri Harryman**, Sacred Dance Guild of Iowa: The Sacred Dance Guild of Iowa sponsored its 3rd annual workshop and featured Carla DeSola. The workshop was titled "The Spirit Moves: An Introduction to Liturgical Dance and Prayer." The event was held on Saturday, April 15, 1989 at Nazareth Lutheran Church in Cedar Falls and was co-sponsored by the Waterloo District Worship Committee of the United Methodist Church. The 75 people that attended were treated to a marvelous day of Carla's talent, warm guidance and spiritual approach to dance. Carla also danced with seven workshop participants and shared her dance ministry on April 16 at the Sunday a.m. worship service at St. Timothy's United Methodist Church in Cedar Falls.

#### **MASSACHUSETTS -**

From **Debra Strick**, Belmont: From July 29 through August 4, Javad led a

Dervish Summer Camp at Claymont Court, Charleston, West Virginia. This was a rare opportunity to participate in an ancient form of sacred exercise and dance that has been virtually unchanged and unprocessed for centuries. The essence of the dervish way lies in movement, and knowing how to keep rhythm without interruption. The dervish develops an ability not only to understand movement, but principally to feel it. The dervish seeks the union of mind, soul, and body in God, and the elimination of everything which prevents us from seeing the immense light within ourselves.

#### **MICHIGAN -**

From **Elizabeth H. Kilbourne**, Detroit: "Re-Membering the Body" a weekend retreat was held Feb 24-26, 1989, at the Franciscan School of Evangelization at Duns Scotus in Southfield, Michigan, with faculty of Br. Louis Cantor and Fr. Dan Havron. I have been involved with teaching two sessions of Creative Movement for Adults at the Franciscan School of Evangelization. Anthony LoVasco and I created a 16 week curriculum using creative movement, painting, poetry, folk dance, masks, instruments, etc., for the first eight weeks and for the second we explored different parts of the liturgy, scripture, and how dance might be used to enhance worship. As one of three members of the dance company "Blau Rhino," I have been involved with creating and performing for special events and healing masses.

#### **NEW JERSEY -**

From **Marilyn Cortright**, N. Plainfield: On June 10 a workshop led by Carla DeSola was held at the Watchung Ave. Presbyterian Church in North Plainfield.

#### **NEW HAMPSHIRE -**

From **Debra Stackpole**, Hollis: July 16-22 I co-directed with **Sue Rudolf** of Durham the Foot-notes program at Wanakee United Methodist Center, Meredith. Foot-notes is a one week speciality camp session during which children ages 5-13 may participate in dancing, choral singing, handbell ringing, and/or instrument playing. Out of the 50 children attending, over 40 girls and boys chose to participate in dance. We danced to "Sing Your Praise to the Lord" (Grant), "Sing to the Lord With a Joyful Sound" (Gallina), and "Love is a Circle" (Hiller). I enjoyed going back to Wanakee to help with the Advanced Clown and Mime Camp directed by Rev. Bill Humphrey.

#### **NORTH CAROLINA -**

From **Rev. J. Bruce Stewart**, Annandale, VA: The Church Arts Conference was held from June 18 to the 23 at the Kanuga, an Episcopal Center, in Hendersonville, North Carolina with Rev. J. Bruce Stewart and the Rev. C. Judson Child, Jr. The conference explored the place of the arts in the life of the community of faith through the role of the artist as prophet, priest and pastor.

#### **OHIO -**

From **Phoenix Power & Light**, Cleveland: Lighten Up! July 23-29 at John Carroll University had as part of the total workshop Susan Cole and Nicholas Vukmanic in dance and Deanna Brown in worship. Each day of the conference

dozens of different workshops were offered for every level of expertise in all artforms. The schedule was designed so that the participants could dabble in several disciplines or focus on in-depth study of a single artform.

#### **OREGON -**

From **Theonie Gilmore**, Portland: M.U.S.I.C., the center for the preservation of endangered arts presented Ethnic Awareness during March 12-26, 1989 in Wilsonville.

#### **TEXAS -**

From **Maria Teresa Kaesberg**, Round Rock: A workshop was offered to those in the central Texas area on April 29, 1989 with Sr. Martha Ann Kirk. She did a sacred dance/liturgical movement workshop at St. Elizabeth's Church in Pflugerville. There was an evening liturgy which Sr. Martha Ann Kirk shared.

#### **UTAH -**

From **Louise Jacobs**, Sandy: I am not the only Sacred Dance Guild member in Utah. Lyn Shaw, who is the founder and currently one of the co-leaders of our 7-member dance group at Good Shepherd Lutheran Church in Sandy, is also a member. Our group is the largest in the state with the most dance experience but I know of at least 3 other Lutheran churches and one Episcopal Church in Salt Lake Valley who are actively doing sacred dance. We often feel out of contact with the rest of the world here and since we are the only group at all budgeted by their church, we can't afford to travel to these wonderful workshops that are so far away. However, we do think it's important that the rest of the country be aware we are here.

#### **VIRGINIA -**

From **Arline Terrell**: "A Sacred Dance Workshop with Barrie Gibby" was held May 6 at the Hilton Presbyterian Church in Newport News. The theme was Building Bridges in Community, in Worship through Dance

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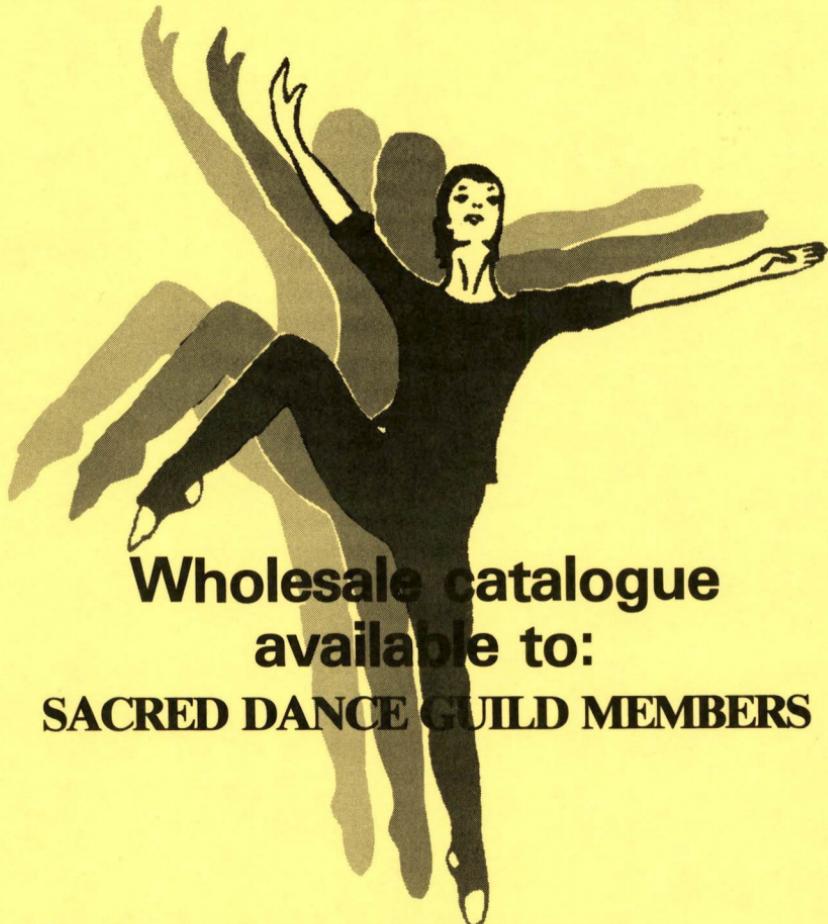
From **Judy Hollandsworth**, Sterling: Dance in The Spirit: Our sacred dance choir was organized in February of 1988. At present we have three members, but we use family members and church congregation, as well . . . We chose music by Benjamin Britten for our first work. The Missa Brevis is a short Mass consisting of all but the "Credo" part of the Ordinary of the Mass. The "Kyrie" and "Gloria" were first performed for the Upper South Chapter Spring Concert in Columbia, MD in April, 1988. Later the whole mass was done for St. Augustine's Episcopal, Washington, D.C. in June. We have since become frequent participants at St. Augustine's . . . We are members of the new Potomac Chapter.

#### **WASHINGTON, D.C. -**

From **St. Mark's Dance Company**, Washington, D.C.: A Roundtable Conference on Liturgical Dance for Professional Choreographers and Dancers was held in Northampton, Massachusetts at Smith College from June 10 through June 13, 1989 sponsored by the St. Mark's Dance Company, Mary Craighill, Director.

# FINA

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